# The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



"The first telephone" as shown on security paper and proofs for it, discussed by David McGuire in this issue.



Official Journal of The Essay-Proof Society

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# The





# Proof

# Journal

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Vol. 33, No. 4

FALL 1976

Whole No. 132

## Published Quarterly by The Essay-Proof Society

#### Editor

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## Subscription Rate \$10.00 per year in advance Back numbers are available from the Secretary. Price on application.

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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January. May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club. 22 East Thirty-fifth Street. New York. at 8 P.M. Visitors are cordially invited to attend these meetings. at which there are always interesting exhibits and discussions.

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# The First Telephone

# As Shown on Security Paper

By DAVID E. McGUIRE

Photographs by E. F. Merritt, Jr.

SOME time ago I became the proud possessor of the die proof "The First Telephone-Boston 1875." This proof is the work of John Hay (see Dr. Glenn E. Jackson's article in JOURNAL No. 125) and has been autographed, in reverse, by him. Mr. Hay engraved this vignette during his association with the American Bank Note Company.

The vignette (62mm x 35mm) is an artistic representation of the fifth floor room that was located at 109 Court Street, Boston. In this attic room on June 3, 1875, Dr. Alexander Graham Bell first sent speech sounds over a wire electrically. In this view, Dr. Bell and his assistant, Thomas A. Watson, are shown with their "gallows-frame" telephone.

This die proof was of double interest to me as I am employed by American Telephone and Telegraph Company. Because of this "telephone connection" (my apologies for the pun!), I became interested in providing this proof with whatever pedigree I could find.

With the issuance by the United States Postal Service of the Telephone Centennial stamp and the resultant Souvenir Panel, one use of this vignette was discovered. The American Bank Note Company used this vignette as one of three engravings on the panel related to telephony. My curiosity was now raised to discover if this vignette had been used by the Bell System on any of its security certificates.

My inquiry to the Treasury Division of American Telephone and Telegraph Company was answered by Miss Nancy Hartman. In checking AT&T historical files she found no record of this vignette having been used on company securities. In a most generous effort to assist me, Miss Hartman contacted American Bank Note Company. The information received from ABNCo was relayed to me and I quote in part:

"The vignette, 'The First Telephone-Boston 1875' was used on both Coupon and Registered Bonds of New England Telephone and Telegraph Company issued in October 1947.

"It has subsequently been used on United States Postal panels commemorating the 'Centennial of the Telephone,' in March 1976.

"It was definitely engraved by John Hay working from a photograph of a painting."

With this information in hand, I contacted the Treasury Department of New England Telephone and Telegraph Company for verification. This inquiry met with outstanding success. Mr. Kenneth Giles of the firm checked their historical files and found that this design had been used on the bond issue listed in American Bank Note Company records.

The bond specimen Mr. Giles found in the New England Telephone and Telegraph Company files shows this vignette used twice on the bond, first on the face of the bond as part of the main vignette which has "The First Telephone" centered between two allegorical figures. The female figure on the left appears to represent Arts and Science. The male figure on the right is readily identifiable as Mercury, the mythological messenger.

This main vignette is black with the numerals in the "No." panel in red. The text is also in black. The borders of geometric lathe work, scrolls, value panels and Bell



Figure 1. Die proof of "The First Telephone-Boston 1875," engraved by John Hay with his autograph added, in reverse, to the die proof.



Figure 2. Upper half of New England Telephone and Telegraph Company bond with the vignette used as part of the main vignette.

System indicia (not visible in the illustration) are in blue. Contained in the borders of the bond are eight small vignettes (two are not visible in the illustration) presenting actual and allegorical scenes pertaining to the telephone and the telephone industry.

On the reverse side of the bond the vignette is used again. In this usage it is alone within a framework of scrolls, foliage and geometric lathe work. The vignette, frame, lathe work and text on this side are all in blue. The numerals in the "No." panel are again in red.

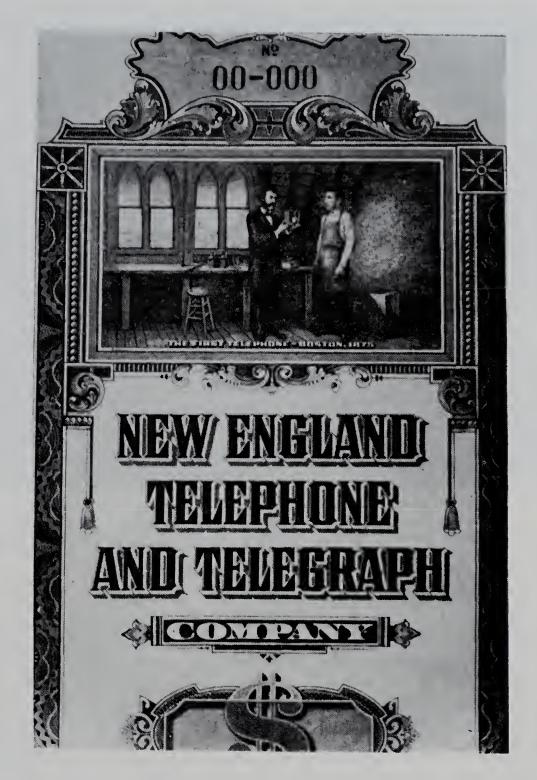


Figure 3. Vignette used on the reverse of the bond.

## THE SUBJECT OF THE VIGNETTE

exists today! In the late 1920's the building at 109 Court Street was demolished. The New England Telephone and Telegraph Company had each piece of wood in the attic room carefully removed, numbered and noted on precise plans. The window was removed and preserved intact. Each one of the drawings was authenticated by Thomas A. Watson and the timbers, rafters, sheathing and floor boards were carefully stored in a telephone company building.

This material was removed from storage in 1959. Using the original plans, the room was reconstructed in the lobby of the New England Telephone and Telegraph Company headquarters building at 185 Franklin Street, Boston. The bricks composing one wall were obtained from a building known to be in existence in 1870.



Figure 4. The reconstructed attic room as it appears today in the Boston, Massachusetts Headquarters building of the New England Telephone and Telegraph Company.

The view from the workshop window was also re-created to show the scene as it existed in 1875. This was accomplished by consulting old city maps and drawings of buildings that were in existence in the area during the period. The resulting diorama is historically accurate, and special lighting effects allow the scene to be displayed as it looked at any particular time of day or night.

The original work bench and shelves were temporary and were used for only ten months. By using Dr. Bell's testimony in patent cases and Mr. Watson's memoirs as authority, the bench and materials on it were re-created. Models and replicas of the original equipment were constructed by Bell Telephone Laboratories using original drawings by Dr. Bell.

The reconstructed room appears as it looked in October of 1875 when Dr. Bell was preparing sketches and models for the first telephone patent which was granted March 7, 1876. The room serves as a museum and is open to the public at the Franklin Street building.

Comparing the photograph of the reconstructed room to the scene as depicted in the die proof reveals the artistic license that occurred—the most obvious being the extra window that appears in the die proof vignette. Not immediately evident are the additional rafters that appear in the die proof but were not in the actual room. The same applies to the support column between the two windows shown in the proof.

In general, the scene as shown in the die proof is remarkably close to the actual appearance of the room. Considering that the room "disappeared" from view for about 35 years, it is possible that the painting on which the die proof is based was done from information derived from verbal or written descriptions. This theory might well account for the differences that occur between the artistic re-creation and the actual scene.

Tracking down the genealogy of this die proof was both interesting and informative. The added historical knowledge competes with the thrill of the detective work.

#### **ACKNOWLEDGEMENTS**

In closing, I wish to add my thanks to Miss Hartman of American Telephone and Telegraph Company for assisting me so generously in obtaining information that would have been difficult, if not impossible, for me to obtain. My thanks also to Mr. Giles of New England Telephone and Telegraph Company for providing positive proof of usage of this vignette. My thanks also to Miss Bernice Finnon of New England Telephone and Telegraph Company for the historical information and photographs of the reconstructed room. And last, but by no means least, my thanks to our own Dr. Glenn Jackson for providing the beginning and the inspiration.

# Literature in Review

SPECIMEN STAMPS OF THE CROWN COLONIES 1857-1949, by Marcus Samuel. 256 pp., 16 plates, hard bound. Published 1976, by the Royal Philatelic Society, London, 41 Devonshire Place, London W1N 1PE England. Available from the Society at £9.50 plus 80p for postage to the U.S.

Marcus Samuel's masterwork on the specimen stamps of the British Crown Colonies, Mandated Territories, Protectorates, and Postal Agencies is the culmination of forty years' study of this elusive material. The first quarter of his book serves as an introduction to the detailed check list of specimen stamps and as such discusses the reasons the stamps were issued, their philatelic and market value, the characteristics of the many different overprints and perforations, and their forgeries—ancient and modern. Mr. Samuel warns collectors of the well-made forgeries of UPU sets which appeared on the market in 1970 when the catalog listing of these sets brought substantial increases in their market value. Each of the colonies in the check list section is preceded by a discussion in a most complete manner of special features particular to that territory.

Of course, Mr. Samuel is well known to all Essay-Proof Society members—his work on the Waterlow sample stamps has appeared over the past few years in our Journal—and thus it is a special pleasure to be able to give an enthusiastic notice to his new handbook. In addition, the Publications Committee of the Royal Philatelic Society, London deserve praise for overseeing the production of this handsome book at a price of under \$20.

ERNEST C. WILKENS

TREASURY OF STAMPS—1,200 RARE AND BEAUTIFUL STAMPS IN COLOR, text by David Lidman, photographs by H. Landshoff. 304 pp., illustrated. Published by Harry N. Abrams, Inc., New York, 1975. \$37.50.

Although the copyright date reads 1975 on this monumental tome, it was released for general sale during the 1976 Christmas season. One approaches the task of reviewing it with some trepidation. With the cachet of the authorship of David Lidman, a former editor of this Journal and stamp editor of the New York *Times*, one need not worry about the accuracy of the text. And the magnificent photographs by H. Landshoff plus the artistry of the designers of the famous Abrams series of art books add the dimensions of professionalism necessary to command repect from the non-philatelic book-buying world.

But after a fairly thorough analysis of the architecture, as it were, of the work, one is left with the nagging feeling that the book is misnamed despite the author's stated

(Continued on Page 193)

# The Pictorial Issues of French Colonies, 1891-1941

# A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 130, Page 83)

(Photographs by Adrien Boutrelle)

Chapter II. The First Generation of Regular Pictorial Issues 1904-1917 (Cont.): Sect. C6. French India 1914-1929 (Scott Types A5, A6, A7, and A8; Yvert Types a and b)

HE two designs of this stamp series, which began to appear about June 1914, did not evoke much comment in the press, and we know practically nothing of their history or background. Perhaps the onset of World War I distracted interest from it. The character of the designs and the production and use of the stamps have much in common with the preceding issues of this group. The subjects are native to India and the frames heavily ornamented in what are presumably Hindu motifs, thus very much in keeping with the inspirations for the previous pictorials in this Generation. Since the designs were reprinted for years (up to 1939?) in many denominations, color and currency changes, and overprints, we suppose that they did not seriously offend the sensibilities of the inhabitants or officials. It will be recalled that the former colony of French India consisted of five separate enclaves within British India, each located in an area of different cultural and racial background. To adequately represent and please such a diverse milieu was, of course, quite impossible on two stamps.

The design for the low denominations, in large vertical format, shows the three-faced, elaborately-bedecked god Vishnu seated on his swan Ssescha, sceptres in hand, his serpent Adisecha coiled at his feet. Rays of bright light fan out from behind. The framework consists of temple columns at each side supporting a carved arch across the top, against which cartouches are draped inscribed (color on white) RF, POSTES, and the denomination. A large rectangular cartouche at bottom is inscribed ETABLIS-SEMENTS/FRANCAIS/DANS L'INDE. A heavy solid uniform border band encloses the frame. The stamps in this design were mostly bicolored, the center subject and inscriptions being in the same color, in many denominations black.

For the middle and high denominations, the large horizontal format was chosen. In this the center subject is a scene including two temples or pagodas near the shore of a pond or river, shaded by several palm trees. There is a reflection of one of the temples on the water. The framework is asymmetrical, its right two-thirds consisting of a band densely engraved in a repeating motif of medallion symbols and swans, difficult to make out without a lens; at left, a wreathed-circle around the space for RF below which a shield-shaped cartouche for denomination space, and below that a crescentic cartouche with POSTES, plus some other details discerned with difficulty. These stamps were again bicolored; the dies for the center subject carried above it and below it the divided inscription of the colony name which was printed on top of the ornamented



Fig. 1. Master-die proof in black on India (trimmed), two die parts struck ensemble, with uncleared (black) numeral space, probably for the 1914 edition; signature of "Em. Froment". (Enlarged 2X)



Fig. 3. Secondary-die proof of 10ca value (1929 edition) in red and green issued colors.

band of the framework. The colony name was consequently hard to read against the dense background.

When printed in sufficiently contrasting colors, the Vishnu stamps are rather effective in spite of the elaborate detail, giving a stereotypic impression of the religious art of India. But the temple-landscape stamps are in every case dismal, in some colors truly horrible. With double or more enlargement they would convey a genuine atmosphere of the Indian landscape.

The name "E. Froment SC" is engraved at bottom left of the Vishnu design and "Puyplat SC" at bottom right of the temple design. Thus they were recognized as the engravers, but we have no information as to the designers. Possibly these men served as both the designers and engravers. The Puyplat stamp seems to reveal his worst tendency for overly detailed and compressed design, which he could have lightened and simplified as he sometimes did in other issues. Emmanuel Froment was also the engraver of the 1913-14 Ivory Coast and Upper Senegal designs which, as we shall see later, were not too clearly executed. We do not find any biographical notice of Froment as an artist and perhaps he was not considered sufficiently distinguished even as a minor one.

The subjects of both stamps were undoubtedly taken from photographs (postcards?), as were so many other French colonial stamp subjects. Yet the design artists contributed a considerable amount of framework drafting, as much as for any of the other issues of this Generation.

In the course of the long series of reprintings for color and denomination changes, overprints, etc., the quality of the printing and choice of colors seriously deteriorated,





Fig. 2. Master-die proofs on India paper in black, two parts of the die struck separately, not signed: the pagoda design. Note that value numeral and name of colony will go on the center subject die and colony name will overprint on the frame.

Numeral space is uncleared.

making what was not very good to start with incredibly worse for the temple stamps. They rank with some of the late printings of the Middle Congo 1907 designs for totally undecipherable impressions.

Maury offered only very brief observations on these designs when he announced their first appearance. He didn't think the Vishnu had anything seductive about it and he hoped for something better. On the other hand, the temple subject seemed pleasant to him, though a little cramped in its frame—such a mild reaction for him about an ugly stamp makes me wonder if he was losing his grip. But he was quite right about the cramping of the temple scene—more white space around it would have improved the effect greatly.

#### THE PROOFS

We have seen only die proofs in black of this issue, though color trials and plate proofs undoubtedly exist. Secondary-die proofs in issued colors are also recorded. The dies were in two parts and proofs of the separate parts occur in two versions differing in the clearance of the numeral spaces. The currency having been changed in 1923 from centimes and francs to caches, fanons and rupees, the stamps were reissued in 1929 with the denominations in the new currency. For this reissue, revised dies were made to show the letters "CA", "FA", and "R" as part of the primary engraving. The master-die proofs of 1914, however, are found with numeral space both uncleared (black) and cleared (white) but no "c" or "F", which were apparently engraved on secondary dies



Fig. 4. Master-die proof in black on ordinary smooth white paper, for the 1929 edition, separate strikes of the two die parts, for the high values ("R" in numeral space, for rupees), numeral block left uncleared (black). (On the 1914 edition the "RF" block was part of the center subject die.) (Enlarged 2X)

along with the numerals. In the 1914 edition the "RF" space was part of center-subject die; in 1929 edition, part of the frame die.

Thus we list the following varieties of the proofs:—

- 1. Master-die proofs in black, 1914 edition: (none seen with surrounds)
  - a. On India paper, numeral space in black, signed "Em. Froment" in pencil, large margins (punches?), both die parts struck ensemble.
  - b. On buff ordinary paper, numeral space in white, no control punch or engraver's signature, both die parts struck ensemble.
  - c. As a or b above, both with and without the "RF" engraved in, separate strikes for each part of the die.
- 2. Master-die proofs in black, 1929 edition:-(none seen with surrounds)
  - a. On ordinary white paper, separate strikes of both die parts, numeral space with "CA", etc., and an uncleared black block for the numeral, no control punches or engraver's signature.
  - b. As a, but both die parts struck ensemble, probably exists.

3. Secondary-die proofs, 1929 edition, with numerals of value, in issued colors, on ordinary white paper:—

Seen for the 10ca, 18ca, 1R and 5R values.

(To be continued)

# Porto Rico Die Proofs

The following illustrations were received too late for inclusion in JOURNAL No. 131 along with the notes from Robert H. Shellhamer. Please consult pages 157-58 of that issue for further information:



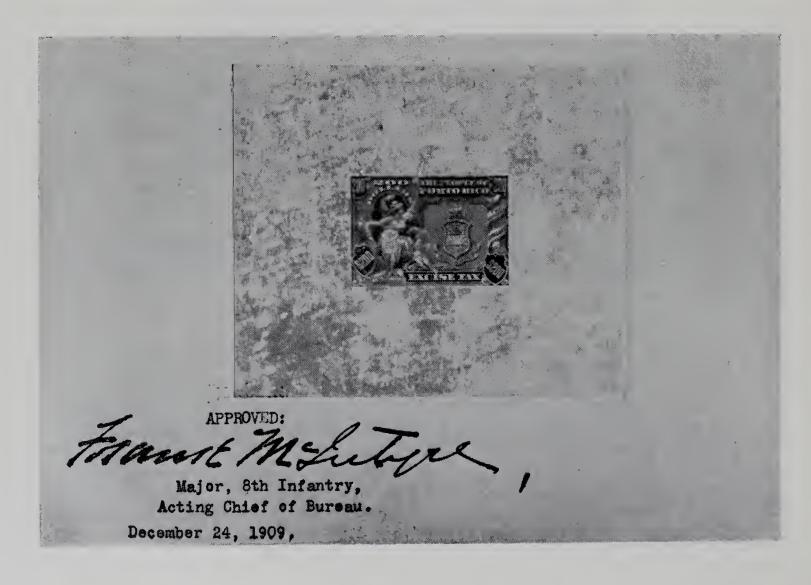


Small die proof one-cent excise tax, light blue (left)

Small die proof 50c excise tax (right)

Large die proof \$50 excise tax (center)

Large die proof \$200 excise tax, dusky yellow



# Question and Answer Corner

## By DAVID E. McGUIRE

E have two topics to cover in this edition of the Q and A Corner.
One question is from Dr. Stanley Bierman. One question is mine. Since my question is a simple one, we will cover it first, then move on to Dr. Bierman's more interesting inquiry.

### DEMONSTRATION PLATES

N JOURNAL 129 I mentioned that I had seen the Bureau of Engraving and Printing using demonstration plates of small size. This observation was made in connection with the "mini" sheet of 12 of Scott #65 (Item #129-1). My curiosity prompted me to contact the Bureau about these demonstration plates and I quote from their reply:

"... The Bureau participates at various numismatic and philatelic events as a public relations service. At selected affairs, our exhibit includes an actual demonstration of the intaglio printing process on an early vintage hand press. The plate selected for use is, of course, dependent upon the nature of the show, i.e., philatelic or numismatic.

"The four currency plates comprise Federal Reserve Note faces. The plates used for philatelic exhibits are either 4-subject or 9-subject, and the general subject matter pertains to "Air Mail" such as the Graf Zeppelin which you saw at the ASDA show. While this stamp is most popular, we also use another plate of interest on the West Coast which bears impressions related to California-Exposition and Golden Gate.

"Each of the approximately eight demonstration printing plates bears a plate stock control number for security purposes . . . demonstration plates are not considered working plates and therefore, do not bear plate numbers as do those used in regular production. All impressions made at the exhibit from such plates are returned to the Bureau for destruction in

accordance with established security procedures."

This information was supplied by Mr. H. T. Krisak, Superintendent of the Management Services Division.

As mentioned previously, I saw the 9-subject 50c Graf Zeppelin plate in use at the November, 1975 A.S.D.A. show in New York. At that demonstration by the Bureau, the ink being used was green, the same color (or close to the same color) as the issued stamps.

In June, at INTERPHIL '76, I again saw the 9-subject Graf Zeppelin plate being used. At the time I witnessed the demonstration, the ink color appeared to me to be a rose or rose-pink shade.

I also recall having seen a 9-subject plate of the 1954 3c Statue of Liberty regular issue. This was at a Bureau demonstration some years ago at another A.S.D.A. show. If memory serves correctly, this demonstration sheet was in the deep violet of the issued stamp.

At the A.N.A. show this past August (1976) in New York, the Bureau again had a demonstration. Two demonstration plates were on hand, although only one was being used for printing. The subject used on both plates was the face of the \$1.00 Federal Reserve Note. One plate consisted of a 4-subject (2 by 2) layout. This plate had originally been intended for use at the A.N.A. demonstration according to Bureau personnel. However, the proper size paper needed for this plate did not arrive in time. To enable the demonstration to proceed, a one-subject plate of the \$1.00 note was used since paper of correct size was available. Black ink was used to produce this special sheet.

Can any of you report having seen other subject demonstration plates in actual use? If so, what subjects, formats and colors did you see? (This will be item 132-1).

# PROVENANCE OF STATE DEPT. PROOFS

R. BIERMAN's question concerns the Department of State Officials. The Department of State dollar values were printed from plates of ten subjects. These values were printed with a green frame and a black vignette. Three of the dollar values, \$2, \$5 and \$20, exist with inverted vignettes. They are plate proofs on card and are Scott-listed as 068P4a, 069P4a and 071P4a. Only one sheet of each appears to have been printed in inverted form.

Dr. Bierman has traced these issues from their production by the National Bank Note Company to the J. A. Petrie collection. From there these proofs apparently went to the Earl of Crawford's collection. After the Earl of Crawford collection, Dr. Bierman finds the trail hard to follow. He had been told that these issues were included in the Lilly sale. This, however, is not completely correct. Part V of the Lilly sale did include some full sheets of ten of the State Department Officials. These were full sheets of ten of Scott 068-71P on both India and card. These sheets were normal printings, though, and not the inverted sheets.

Dr. Bierman is attempting to prepare an article discussing the origin, possession and subsequent disposition of these rare proofs. Having encountered the difficulty of tracing these proofs through their travels, Dr. Bierman has turned to the Q and A Corner for help. Dr. Bierman has asked if anyone can provide assistance in furthering the pedigree of these items. Can any of you help get him pointed in the right direction? Any assistance at all will be, of course, greatly appreciated. (This will be item 132-2).

That will close out this edition of the Q and A Corner. I would remind you that I am always ready to hear your comments or suggestions. If any of you can help in supplying answers to questions I urge you to do so. No piece of information will be ignored. Just drop me a line. A letter or a postcard is all it takes. I would remind you as well, that anyone wishing not to be identified will have his or her anonymity strictly maintained.

David E. McGuire Box 189 Route 35 Katonah, New York 10536

# Modern British Artist's Sketches on Public Sale

The August 1976 issue of *Gibbons Stamp Monthly* carried an advertisement of Muscott's, Meadrow, Godalming, Surrey for what are called "artist's original sketches." It reads as follows:

"We have for sale intact a remarkable collection of G.B. featuring the stamps, their designers and many of their original drawings between 1953-69. Additionally, most issues have an F.D.C. and block signed by the designer personally, plus many autographed press photos, woodcuts and similar items.

"The basic stamps themselves are of no little significance and include the 1955 Castles high values on F.D.C.'s, (all signed Lynton Lamb), 1952 defs. in large blocks to 1/6 and many more.

"Among the seventeen irreplaceable sketches, the most charming are the 1968 Christmas series with each of the three values beautifully drawn with notes by Rosalind Dease and are those featured in Stamp Monthly in December 1968.

"This collection is available at £2,750 and must be seen to be appreciated. Our extended payment plan is available. Fuller details of this unique offer sent on request.

"If the collection is not sold intact it will be priced individually and clients answering our advertisement and whose requirements are known to us will receive preferential treatment."

The status of this material vis-a-vis the "official" sketches and essays is not spelled out. These items will probably fall into that gray area surrounding the so-called artists' drawings of the French Community stamps.

# Report on Reaction to

# Sale of De La Rue Archival Essays and Proofs

By BARBARA R. MUELLER

EADERS will recall that as has been my custom for some years, I began an annual review of prices realized at Robson Lowe auction sales of the previous year in the first issue of this year, 1976. It appeared in Journal No. 129, pp. 16-20. Because of the rush to produce that special INTERPHIL issue and later to catch up on our delayed publishing schedule, I did not immediately conclude the report. Now, because information about much of the material contained in these sales has finally been publicly discussed in Britain, I have decided to forego the customary tabulations in favor of a report on the De La Rue archival essays and proofs offered in many of the 1975-76 auctions.

For some time, specialists have been salivating over the absolutely "delicious" essay-proof material offered monthly and occasionally more frequently at Robson Lowe sales. They naturally speculated about the source of this material. Now, with the cooperation of British members of EPS and the belated response of the British philatelic press to the sudden appearance of such a volume of these essays and proofs, I am able to piece together the following report:

In the June 3, 1976 edition of the London Daily Telegraph appeared an article by a staff writer, Joe Irving, entitled "De La Rue sells unique stamps." (As usual, the word "unique" was carelessly handled and the material was not stamps.) Since the security printing firm is publicly owned, its affairs are fair game for financial writers like Irving, who claimed that De La Rue "has drawn criticism from the world of philately" for its dispersal sales. From the balance sheet figures given in that article and a followup in the June 9 edition, it is obvious that the conglomerate firm could make good use of the proceeds of the sales and that the present inflated level of philatelic prices in Britain make this the best possible time to realize a profit on property which was never accounted for in its stated assets.

Sophisticated essay-proof enthusiasts have always been aware that their collections are built on material which in most cases was never offered for public sale through normal channels as stamps are. They well know that at times questions of right to ownership have arisen. Customs and laws vary from country to country and company to company. In some places ownership and/or distribution of essays and proofs are perquisites of the artists who produced them, while in other places and at other times, the material is jealously guarded in government archives.

As the editor of Stamp Collecting wrote in his editorial of Sept. 30, 1976, "De La Rue proofs of surface-printed issues of Great Britain have been a feature of the auction market for many years and there always has been a steady trickle . . . passing through philatelic auction rooms. So why the raised eye-brows and indignant questioning of the current developments"?

It seem that De La Rue had loaned archival collection to Britain's National Postal Museum for a couple of years, and its subsequent withdrawal and break-up caused the outcry from those who either contended it should be held in trust as a museum property or who begrudged dealers taking a profit on its sale. According to the Irving article, the collection of essays, proofs and artists' drawings was collated in 83 loose-leaf albums and deals with stamps printed between 1855 and 1965. However, according to Stamp Collecting, the company says it is selling only duplicate material of work done for former colonial territories which are now independent countries within the British Commonwealth and for

whom they no longer do any printing. The company also stated its intention to donate to the National Postal Museum the 350 correspondence books used by John Eaton to prepare The De La Rue History of British and Foreign Postage Stamps.

However, both Stamp Collecting and the Daily Telegraph question De La Rue's claim that they are disposing of only those essays and proofs which are duplicated, since many artists' hand-made essays are included. For instance, the Daily Telegraph article makes the following claims:

"On April 13 Robson Lowe held a sale in London of British West Indies stamps. One of the items sold was a hand-painted Grenada 1887 essay in blue, green, yellow and white. Estimated before the sale to be worth £275 it fetched £575. This essay is illustrated in the 'De La Rue History of British and Foreign Postage Stamps'... as being part of the company's collection.

"Another sale, this time of Ceylon . . . issues, is to be held on June 8. Lot No.

130 is a 32 cent 1872-80, again hand-painted, essay in blue on a thick buff card. An illustration of this essay appears on plate 23 of the De La Rue book. Lots 142, 143, and 144 are 5, 10, and 15 cent essays of an 1884 issue, pictures of which are shown on plate 25 of the book. They are valued at £150 each." (Realizations were: lot 130—£160; 142—£230; 143 and 144—£220 each.)

Without taking sides on the merits of the De La Rue course of action, I feel I can safely state on behalf of The Essay-Proof Society that it is to be hoped that Robson Lowe Ltd. will eventually gather together into one reference work a catalog of all such material sold and prices realized, illustrated with the beautiful color plates used in the individual auction lists. As matters stand now, the De La Rue lots are not specifically marked as such, and no information on quantities known is given. The reader can only make assumptions. Such a compilation would complement the Eaton work and go far to quiet criticism over the method of dispersal.

#### AUSTRALIAN NOTE AND STAMP ENGRAVER DIES

According to the Australian Postal Commission's June, 1976 *Philatelic Bulletin,* Frank Davies Manley, an artist-engraver of the Note Printing Department died on January 19, 1976.

Manley designed and engraved a large number of the Australian Commonwealth and Australian Territories stamps issued between 1929 and 1959. Between 1960 and 1965 he was a member of the Australian Post Office's Stamp Advisory Committee.

He was born in England on October 24, 1894. He first studied drawing, design and sculpture at the Central School of Arts and Crafts, London, and later studied drawing and painting at the Beaufoy Technical Institute, London, and anatomy, portraiture and engraving at Bolt Court School of Engraving and Lithography, London.

Just prior to World War I Manley was apprenticed to De La Rue & Co. Ltd. After leaving the army in 1915, he worked in Kent and London as an engraver and commercial artist. In 1929 he migrated to Melbourne, having been specially brought out from England to assist in the engraving work at the Note Printing Branch of the Commonwealth Bank. While at the Note Printing Branch, he was responsible for the engraving of a large number of postage stamps, bonds, note issues and other security printing. He retired from the Note Printing Branch on October 24, 1959.

# Latin-American Essays in Search of an Identity (IV)

By BARBARA R. MUELLER

(Continued from JOURNAL No. 129, Page 33)

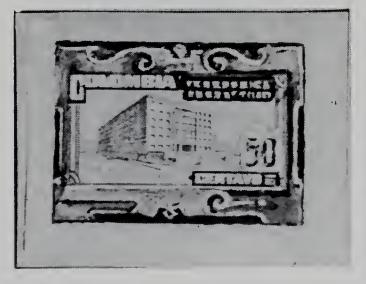
## The Search Narrows

EADERS of this series will recall that in Journal No. 128, Ms. A. Zecher of the American Bank Note Company pointed out that an A. W. Patterson was never an employee of ABNCo. and hence could not have been the designer of the essays shown in this study as I originally stated. In the same issue, I reported that a dealer who had been selling these essays for years believed that an artist named "Hay" may have been the source. As yet we have not been able to verify that this would be John Hay.

At any rate, the American Bank Note display at INTERPHIL 76 included an essay for the Liberian palm tree design of 1928, Scott type A102, which undoubtedly came from the mystery artist. It is on the same composition book paper, in stamp size, in a hodgepodge of media including water color and tempera, and with the usual two different frame-numeral treatments. This essay was followed by the regular succession of finished model, progress and final die proofs. Thus, there now seems little doubt that the designer did work for ABNCo., either on a full time or commission basis and as early as 1928. Now it remains for the efficient Ms. Zecher to ferret out his identity.

Meanwhile, here is yet another assortment of Latin American items from his drawing board:

COLOMBIA: Essay for a postal tax stamp, similar to the issues of 1945-48, although several other issues in the same format depict the Communications Building. The black wash, ink and tempera frame is drawn around an engraved impression of an existing vignette. The inscription above the building is crossed out, perhaps because this is a 50 centavo denomination, and all denominations above 25 centavos were used as revenue stamps.





Colombia Essay





**Issued Stamp** 

Colombia Essay

COLOMBIA: Essays in green and white wash and tempera for the 1935 issue (Scott type A157) symbolical of gold mining. As usual, neither one of them corresponds exactly to the accepted design, which originally appeared in deep orange.





Issued Stamp

Colombia Essay

COLOMBIA: Essay for the one peso airmail stamps of 1941 featuring "Proclamation of Independence" (Scott type AP22). Although marked "accepted" along the right side, the accepted design has a different geometrical motif along the sides and around the numerals. The frame is red, the center grayish brown.





Issued stamp by Waterlow

### Colombia unascepted essay

Colombia: Brown and white wash and tempera unaccepted essay for what probably became the 1949 Julio Garavito Armero commemorative of 1949 printed by Waterlow. This was one of the artist's later essays and reflects a cleaner, more modern style of frame.

### Dominican Republic



**Issued Stamp** 



Unaccepted Essay

Dominican Republic: Unaccepted essay drawing for a postal tax stamp issued in 1930 for the fund for rebuilding the city of Santo Domingo after a devastating hurricane on Sept. 3, 1930. It is in blue and white wash and tempera, plus the pencil sketch of an alternate frame. Two entirely different designs lithographed by R. R. Haywood, New York, were chosen instead.

(To be continued)

# Will the Real Santa Claus Please Stand Up?

# Genuine and Counterfeit Notes with a St. Nicholas Motif

## By GLENN E. JACKSON

BSOLETE bank notes with motifs of the Dutch St. Nicholas version of Santa Claus are popular and well-known. In fact, even a newspaper like the National Enquirer has run a feature entitled "When Santa Claus Was Pictured on the \$5 Bill." It was illustrated with a "rare" \$5 note of the Howard Banking Co. of Boston. At the risk of being called a Scrooge, I must point out that this item and many similar ones are counterfeit.

Illustrated here (Figure 1) is one of the counterfeits as shown in the newspaper article; it has the same date and signatures; the newspaper version is serial 2133, while my version is 2329. Also illustrated (Figure 2) is an example of the same basic "note" stamped COUNTERFEIT MERCHANTS BANK.



Figure 1. Counterfeit note of The Howard Banking Co. with Santa on the rooftop vignette.



Figure 2. Counterfeit note of The Howard Banking Co. with Santa on the rooftop vignette; handstamped COUNTERFEIT MERCHANTS BANK.

All three versions can be categorized as counterfeits even without the benefit of this handstamp because of the following factors:

- 1. The imprint of the printers, in this case New England Bank Note Co., Boston, and Rawdon, Wright, Hatch & Edson, New York: When making a determination of genuineness, always observe the imprints first. They should be in a slender, delicate but distinct typeface. In the case of the Howard Banking Co. notes, the imprints are heavy and black. Moreover, the "a" and "t" of "Hatch" are run together, a circumstance which never occurs on genuine items.
- 2. The counters are hand-engraved and have the painted effect never given by genuine geometric lathe-produced counters.
  - 3. Paul Revere's portrait is poorly engraved, lacking both depth and detail.
- 4. The plate position on all is A, which in itself is not conclusive damning evidence, but which does raise suspicion.



Figure 3. Genuine \$2 note of the St. Nicholas Bank of New York with Santa on the rooftop vignette.



Figure 4. \$3 note of the St. Nicholas Bank of New York with small vignette of Santa at work.



Figure 4A. Vignette on \$3 St. Nicholas Bank note as reproduced on American Commemorative Panel of 1972.



Figure 4C. Vignette of Santa riding along a street as reproduced on American Commemorative Panel of 1972.

The depiction of St. Nicholas and his team departing the snow covered roof of a house does, however, compare favorably with that used on Rawdon, Wright, Hatch & Edson notes for the St. Nicholas National Bank of New York (Figure 3). The \$3 note of this bank shows a different version of the "jolly old elf" in the small vignette at the lower right corner (Figure 4). The stockings are filled, and he is about to depart up through the fireplace chimney. This same vignette also appears on the American Bank Note Co.—Postal Service "American Commemorative Panel" for the 1972 U.S. Christmas stamp, Scott No. 1472, along with engravings of St. Nick entering a bedroom in which a mother and child are sleeping and of him riding along a street in his sleigh. (See Figures 4A, B, and C.)

The Central Bank of Troy specimen (Figure 5) is another counterfeit. Here the Rawdon, Wright, Hatch & Edson vignette is used with a heavy Bald, Cousland & Co. imprint. The counters are poor hand-engraved imitations of geometric lathework, while the medallion vignette in the lower right corner is also hand-engraved, rather than the product of a medallion ruling machine.



Figure 4B. Vignette of Santa entering a bedroom as reproduced on American Commemoratve Panel of 1972.



Still another St. Nicholas vignette with the team running off to the right is shown on the proof (Figure 6) copyrighted by Baldwin, Adams & Co. in 1853. If a genuine Central Bank of Troy note exists, I believe that it would bear this vignette with the imprint of Bald, Cousland & Co. (Baldwin, Adams & Co. of 1853 became Baldwin, Bald, Cousland & Co. in 1854, which in turn became Bald, Cousland & Co. in 1858.)

Finally, observe that the Pittsfield Bank \$20 proof note of 1853 (Figure 7) has the Baldwin, Adams & Co. New York imprint and its right-facing team of reindeer.

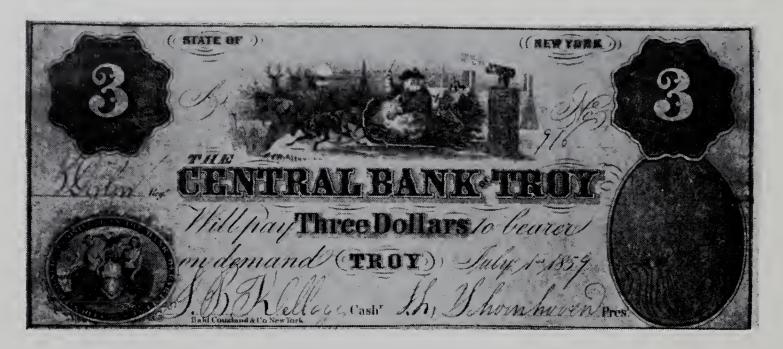


Figure 5. Central Bank of Troy counterfeit version of St. Nicholas on the rooftop.



Figure 6. Proof by Baldwin, Adams & Co. of Santa with his team facing right.



Figure 7. Proof note of Pittsfield Bank with Baldwin, Adams vignette and imprint.

(The Central Bank of Troy \$3, Howard Banking Co. \$5 and a \$1 version of the \$3 St. Nicholas Bank notes are illustrated in Dr. John Muscalus' 1959 monograph, Saint Nicholas on Early State Bank Notes, plus a \$2 Maine Bank with the Santa on the rooftop vignette. No distinction is made between genuine and counterfeit.)

## Literature Review-from page 175

purpose of giving a brief history of postage stamps as it developed after man learned to write and to illustrate by-products of the post, some of the nearly 200,000 postage stamps that have appeared since 1840.

Of course, the average purchaser of such impressive coffee table books probably will be unaware of the fuzzy focus. That is fortunate, since this book should serve admirably as an advocate for stamps to an affluent, educated, culture-conscious segment of society.

The book weighs five and a half pounds; it measures 11½ x 11 inches; it luxuriates in acres of "white space", with the printed text occupying only about half the page width. Of the 304 pages, at least half are completely in full color. (Indeed, the proliferation of such color-illustrated books may make it unnecessary to collect the stamps themselves—one need only buy a few books!). An afterthought is a six-page insert portfolio of U. S. Bicentennial stamps issued since the book went to press in Japan.

The back half of the book, entitled "a collection of rare and beautiful stamps," displays the author's subjective judgment of what best demonstrates "the art of the postage stamp" (a phrase which might have been a more accurate and descriptive title for the entire work). The stamps are categorized topically, from seven pages of "The Animal Kingdom" to three pages of "Weather and Natural Phenomena." The stamps, in varying degrees of enlargement, are identified only by figure numbers and a brief identification of the design. Unfortunately, one gets the impression that post-World War II stamps from such entities as Ghana, Monaco and Samoa are extremely significant. A 6 x 43/4 illustration of Dahomey's "Save the Monuments of Venice" issue of 1972 will scarcely entice a seasoned philatelist to spend \$37.50 for the book.

But there are other inducements: The first part of the book, given the same title as the complete work, contains as succinct an explanation of the postal history leading up to and the development of the postage stamp as one could hope to find. Even illustrated in color are the Whiting and similar essays for the Penny Black. And the full-page color blow-up of the U. S. 90c 1869 and the British Guiana 1p. magenta are mouth-watering. However, in a book ostensibly dealing with the beauty of stamps, only three unillustrated pages are devoted to production and three to producers.

One of the more appropriate chapters, entitled "Thoughts on Stamp Design", gives brief commentaries by nine contemporary designers, including Stevan Dohanos, David Gentleman, Ole Hamann, Hatim Elmekki and Czeslaw Slania. Many experienced collectors will agree with Slania's statement that "There is a major trend toward printing such stamps [historical paintings motifs] by rotogravure, offset photo-engraving. In my opinion such stamps have no value. If they are to be printed, it must be by steel engraving."

Of similar character is the three-page chapter, "Changing the Look of U. S. Stamps," illustrating the group of essays developed by the late Paul Berdanier's coterie of artists and originally described in book five of *The Stamp Specialist*. Out of these admirable efforts grew the not-always admirable Citizens' Stamp Advisory Committee.

Concluding the first part of the book is a four-page nod toward stamp collecting and collectors, dominated by colored enlargements of the Liechtenstein stamps showing Theodore Steinway and Count Ferrari. This must be considered an effort to show the influence of the collector-consumer on the product.

# Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:

Kenneth Minuse, 1236 Grand Concourse, New York, NY 10456 for sales of British North American essays and proofs.

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essays and proof numbers are Scott's stamp numbers with E.P.S. catalog abbreviations. See E. P. S. Catalog definitions in every Journal Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

# Reported by Barbara R. Mueller UNITED STATES

### R. A. Siegel, Inc., New York, NY. Sale of Jan. 15-17, 1976

#### **Duck Prints**

Prints of the Duck Stamps were made when the stamps were first issued in 1934 and up to the present time. The number of prints range from 100 to 1000 and it is believed that no more than 50 complete sets are in existence.

We are offering 38 of the 42 prints, with extra prints of the much-desired multi-colored prints.

Each print is framed and matted with an example of the actual stamp inset into the matting. All are signed by the artist.

The prices quoted are the net 1975 Spring quotations of one of the leading dealer-specialists in Duck Prints. Condition throughout is Very Fine. Over-all dimensions given in inches and are approximate.

| 1934, "Mallards," Autographed "J. N. Darling" inscribed "Design         |         |          |
|---|---------|----------|
| for the First Federal Duck Stamp, 1934." Very Fine & Rare               | 2000.00 | 2100.00  |
| $(14x12\frac{1}{2}")$ Pighard P. Righan' Very Fine                      | 3000.00 | 2100.00  |
| 1936, Canada Geese, autographed "Richard P. Bishop," Very Fine (15x14") | 125.00  | 210.00   |
| 1940, "Black Ducks," Third printing, autographed "F. L. Jaques,"        | 120.00  | 210.00   |
| Very Fine $(19\frac{1}{2}\times16\frac{1}{2}")$                         | 1500.00 | 900.00   |
| 1941, "Ruddy Ducks," Autographed "E. R. Kalmbach," The regular          |         |          |
| print, Very Fine (15x14")   | 750.00  | 450.00   |
| 1942, "American Widgeon," autographed "A. Lassell Ripley," Very         | 600.00  | 375.00   |
| Fine (14½x12½")   | 000.00  | 313.00   |
| Bohl," Very Fine (13x11½")  | 200.00  | 160.00   |
| 1944, "White Front Geese", First Printing, Autographed "Walter          |         |          |
| W. Weber", Very Fine $(16\frac{1}{2}\times12^{"})$                      | 1800.00 | 1100.00  |
| 1945, "Shovelers", autographed "Owen J. Gramme", Very Fine              | 4000 00 | 0.000.00 |
| & Rare (12x10")   | 4000.00 | 2600.00  |
| 1946, "Redheads", autographed "Bob Hines, 1946" Very Fine               | 1500.00 | 900.00   |
| (18x14")  | 1300.00 | 300.00   |
| Fine (15x14")   | 1300.00 | 800.00   |
| TING (IUAII )   |         |          |

| 1948, "Buffleheads," Second edition, autographed "Maynard Reece", Very Fine (15x14½")  | 700.00           | 425.00           |
|--|------------------|------------------|
| Very Fine (15x12½")  | 1600.00          | 950.00           |
| Weber", Very Fine (16½x13½")   | 150.00           | 250.00           |
| Very Fine (15x14½")  | 150.00           | 100.00           |
| (15½x14")  | 900.00           | 575.00           |
| Very Fine (14x12")   | 900.00           | 575.00           |
| Very Fine (14x12")  1954, "Ring Necks", autographed "Harvey D. Sandstrom", Very Fine (12½x12½")  1955, "Blue Geese", Second printing, autographed "Stanley | 900.00           | 575.00           |
| Stearns", Very Fine (16x14")   | 450.00           | 290.00           |
| "Edward J. Bierly", Very Fine (15x14")   | 600.00           | 400.00           |
| M. Abbott", Very Fine (15½x14½")   | 1000.00          | 600.00           |
| Kouba", Very Fine (14½x12½")   | 750.00           | 450.00           |
| Reece", Very Fine (14½x13")  | 600.00           | 425.00           |
| Very Fine (14½x13½")   | 500.00           | 400.00           |
| (15x13½")  | 700.00           | 425.00           |
| $(15\% \times 14'')$   | 700.00           | 450.00           |
| 1964, "Nene Geese", First printing, autographed "Stanley Stearns",   | 600.00           | 375.00           |
| Very Fine (16x14½")  | 900.00           | 550.00           |
| 1966, "Whistling Swans", Second edition, autographed "Stanley  | 500.00           | 325.00           |
| Stearns" (his designation as 2nd edition) Very Fine (16x14½") 1967, "Old Squaws", Multicolor print, autographed "Les C.                                    | 250.00           | 160.00           |
| Kouba", Very Fine $(14\frac{1}{2}x13")$  | 500.00           | 325.00           |
| Fine (15x14")  | 450.00           | 350.00           |
| Very Fine (15x14")   | 450.00<br>500.00 | 350.00<br>325.00 |
| Blanc", Very Fine (15x14")   | 1500.00          | 1050.00          |
| Reece", Very Fine (15x14")   | 600.00           | 450.00           |
| 1973, "Stella's Eiders", Multicolored print, autographed "Lee Le Blanc", Very Fine (15x13½")   | 500.00           | 300.00           |
| 1973, "Stella's Eiders", Multicolored print, autographed "Lee Le Blanc", Very Fine 15x14")   | 500.00           | 325.00           |
| 1974, "Wood Ducks", Multicolored print, autographed "David A.  Maass", Very Fine (15½x13½")  | 200.00           | 210.00           |
| 1975, "Decoy", Multicolored print, autographed "James P. Fisher",<br>Very Fine (15½x15")   | 150.00           | 190.00           |
| ,  |                  |                  |

The 1975 Surinam Easter charity stamps feature simple outline drawings of scenes from the life of Jesus Christ by P. Wetselaar; offset printing was done by Enschede. The Good Shepherd, the denial by Peter, the angel in the empty tomb, and "doubting Thomas" are the subjects.

# Syngraphica at Auction

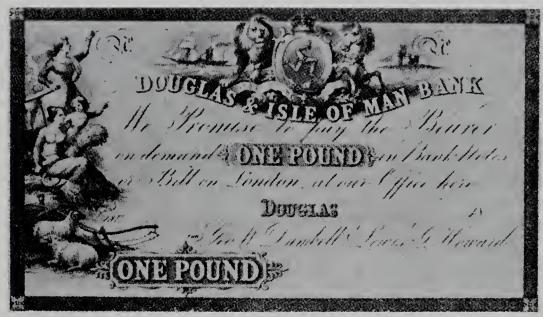
# Stanley Gibbons Auctions Ltd. London. Sale of April 27, 1976 World Banknote Proofs, Essays and Specimens

|  | Est. R |                  |
|--|--------|------------------|
| Australia: The Bank of Australasia, Launceston (Tasmania), £5 (11th August, 1863). Proof on thick paper from Steel Plate engraved by Perkins, Bacon & Co. London. Pencil notation over signature area 'from this'. Some mounting marks at reverse, otherwise good VF | £135   | £95              |
| — Bank of New South Wales, £1, Sydney 19—. Proof on watermarked paper printed by Charles Skipper & East. London, and perforated 'Specimen C. Skipper & East' in two places. Vignette of Commerce   |        |                  |
| and Cornucopia, sailing ship in background. VF   | 110    | 85               |
| of Arms in centre. EF  Brazil: Imperio do Brazil, 1 and 2 mil reis, Decreto 1.6.1833. Printed by Perkins Bacon and Co. London, uncut pair of each, with counter-   | 715    | 670 <sup>-</sup> |
| foil showing pencilled dates '1859' and '1860'. good VF  | 85     | 66               |
| female figure with globe and cornucopia. VF  | 155    | 130              |
| ature area neatly cut-out, otherwise good VF   | 65     | 48               |
| figures representing Scotland and Ireland. good VF (Plate 1)   | 65     | 50               |



| — Craven Bank, unissued £10, Burnley 18—, centre vignette showing      | 2-  |     |
|--|-----|-----|
| cow and Abbey ruins. good VF   | 25  | 15  |
| — Dorsetshire Bank, £5 18— on thin paper, perforated 'Specimen',       |     |     |
| 'Skipper & East'. nearly EF  | 32  | 24  |
| — Somersetshire Bank (Stuckey's Banking Co.) £5—joined pair of proofs, |     |     |
| dated 19—. (Top note Bristol Branch, handwritten notation 'July,       |     |     |
| 1906', bottom one for Langport Branch). A most interesting and         |     |     |
| historic pair. Some creasing and slight tears at edges, otherwise      |     |     |
| nearly VF  | 235 | 200 |
| - Worcester Old Bank, £10, 18-, on thin paper, perforated 'Specimen',  |     |     |
| 'C. Skipper and East'. Pencilled note '14/10/84' nearly EF             | 32  | 24  |

| <ul> <li>Vignette Proof of Queen Victoria in Coronation Robes (three quarter portrait), by W. H. Lizars (for £5 note of Whitehaven Joint Stock Bank 1851, and the £1 Perth Banking Co. 1850). Approx. 45 x 50mm., mounted on white card. EF</li> <li>Isle of Man—Douglas &amp; Isle of Man Bank, £1, Douglas 18—. Proof on thick card of first issue (1854—1865) taken from plate engraved by W. H. Lizars, Edinburgh; vignette of lion and unicorn supporting a shield bearing the Triune, female harvesters and sheep at left.</li> </ul> | 16  | 12  |
|---|-----|-----|
| (A note of this type is illustrated on page 59 of Ernest Quarmby's 'Bank Notes and Banking in The Isle of Man'). good VF  | 365 | 320 |



| <ul> <li>Scotland—Bank af Scotland, Edinburgh, £1. Proof of the 1825 issue on thin paper from plate engraved by Perkins, Bacon &amp; Petch, London. (S.G. 52a). One-inch vertical tear at bottom, otherwise good VF</li> </ul> | 120  | 84  |
|--|------|-----|
| — Ditto, Vignette Proof showing female figure depicting Plenty with cornucopia and harbour scene. (Used as part of Deposit Receipt of The Bank of Scotland, circa 1830). Mounted on white card. Approx.                        | 120  | 04  |
| 75 x 80mm. EF  | 16   | 11  |
| at left. EF  | 90   | 70  |
| item, some creases between notes, otherwise good VF  | 1100 | 725 |
| River Tay, and allegorical figures representing Agriculture and Commerce, at lower left and right respectively. good VF  | 300  | 260 |
| figures of Hibernia and Prosperity against a background of shipping on the River Tay. good VF  | 130  | 95  |
| and Prosperity with cornucopia against a background of shipping on the River Tay. good VF  | 200  | 170 |
| Albert (bust only) by W. H. Lizars, for £1 note, 1850. Approx. 50mm square, mounted on white card. EF  | 16   | 12  |
| — Ditto, The Glasgow Banking Co., £1, 18—. Proof on unwatermarked paper taken from steel plate engraved by Batho & Bingley, London.  | 16   | 11  |
| Attractive vignette of Royal Coat of Arms at top. Some creasing, otherwise VF  | 225  | 190 |

| — Ditto, The Perth Banking Company. Vignette Proof of Prince Albert (full length) in military uniform by W. H. Lizars, for £1 note of 1850. Approx. 45 x 90mm, mounted on white card. Some slight foxing otherwise nearly FF   | 1.0 | 10  |
|--|-----|-----|
| foxing, otherwise nearly EF  — Ditto, The Union Bank of Scotland, £5, 18—. Proof on thick card, Glasgow 18—. Printed by Perkins Bacon & Petch, London. Attractive female vignettes of Hibernia and Britannia at left and right. With vignette illustrating the statue of William of Orange in the Trongate Glasgow. Left panel of Proof contains names of the six contstituent | 16  | 10  |
| banks at time (circa 1840). The Aberdeen Banking Company was incorporated later. EF  | 170 | 140 |
| containing value in green, normally absent from Perkins Bacon Proofs). Vignettes showing Bank's arms at top, and equestrian statues of William of Orange and Charles II at bottom left and right respectively. EF  | 235 | 200 |
| — Ditto, The Western Bank of Scotland, £20, Proof on thick paper, from steel plate engraved by W. H. Lizars, Edinburgh. Attractive vignettes of Plenty and cornucopia at left, Britannia and lion at right, and portrait of King William IV at top. The Royal Exchange   | 200 | 200 |
| and Glasgow Cathedral from the background to this portrait. Some mounting marks on reverse corners, otherwise good VF  Hong Kong: The Chartered Bank of India, Australia & China, 5 Dollars, 1st September, 1929. Type Pick A9. Attractive 'paste-up' pair of proofs showing both sides of the issued note. 'Waterlow & Sons   | 435 | 370 |
| Specimen' embossed seal on right-hand of side of card mount, with handwritten 'approved 29.11.29' notation. VF   | 80  | 76  |
| on white card, in folder. Handwritten notations 'Approved by Customer 19/3/1957' and 'BN64667'. EF   | 85  | 66  |
| watermarked paper printed by Charles Skipper & East, London, perforated 'Specimen C. Skipper & East' in two places. Vignette of Commerce at top. EF  | 110 | 85  |
| cancels over signature area; also with attractive vignette of 'Hope' and Anchor (same vignette appears on lefthand side of proof), on card. Proof has been repaired, otherwise VF/EF   | 320 | 240 |

# Literature Review-from page 193

Obviously, the net has been cast too wide, and the ambiguous title is full of holes. Some of the stamps are rare, some may be beautiful, but surely most of them are not both. Most misleading is the statement on the accompanying advertising flyer that this is "the book that makes stamp collecting an art." One is tempted to ask how such a thing is possible or indeed why collecting, as opposed to the object collected, has to be discussed as an art.

Yet in spite of all these negatives, there are so many positives that this book is worth having. Surely David Lidman is to be congratulated for a valiant effort to carry out what must have seemed an impossibly broad assignment. Add this work to his other achievements, such as compiling and editing *Fundamentals of Philately* and the INTER-PHIL 76 catalog, and you must conclude that this man is the contemporary philatelic journalist par excellence.

BRM

# **ESSAYS**

For

# U.S. Adhesive Postage Stamps

By CLARENCE W. BRAZER

Revised By Falk Finkelburg

### **IMPORTANT..PLEASE READ!**

# Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, not to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

# 1861-66 Essays by The National Bank Note Co.



**63E-Bg** 

For G. W. Bowlsby, Monroe, Mich. Dec. 26, 1865. Patent.

## 63E-B. ONE CENT.

Size of die 57x95 mm. Size of complete design 20x47 mm.

g. Engraved die on large India paper die sunk on card; (scarce)

black
red
scarlet
orange
orange-brown
brown
yellow-green
blue-green
blue
violet
red-violet
gray
gray-brown
dull orange-yellow

h. Same on white glazed paper; (scarce)

black dark-brown scarlet blue i. Plate on pelure paper, gummed; (scarce)

red

j. Plate on white paper; (scarce)

red

k. Plate on white paper with grill 13x16 mm. points up, gummed; (scarce)

red

I. Plate on white paper, perforated all around and between stamp and coupon;

red blue

m. Same but not perforated between stamp and coupon;

red blue

Same rouletted between stamp and coupon; (scarce)

blue red

#### 65E. THREE CENTS.

A drawing of 1861 3c stamp with a coupon of equal size at left; on coupon at top, "Coupon;" at bottom "3 cents," with a place for cancellation between. On specimen shown by J. W. Scott, this space is occupied by an impression of a cancelling stamp. (unique) (Not seen by C. W. B.)

On ordinary paper;

rose

#### 67E. FIVE CENTS.

Drawing of 1861 5c stamp with a coupon of equal size at left; on coupon at top, "Coupon;" at bottom, "5 cents," with space between for cancellation. (unique) (Not seen by C. W. B.)

On ordinary paper;

buff

#### 68E. TEN CENTS.

Drawing of 1861 10c stamp with a coupon of equal size at left; on coupon at top "Coupon;" at bottom "10 cents," with space between for cancellation; (unique) (Not seen by C. W. B.)

On ordinary paper;

green

#### 73E. TWO CENTS.

Drawing of Jackson as on 1862 stamp with a coupon of equal size at left; on coupon at top, "Coupon;" at bottom, "2 cents," with a space between for cancellation. In specimen shown by J. W. Scott, the place for cancellation contains a spider-like design, a small circle for eight radiating arms, drawn in fine perforations. (unique)

On ordinary paper;

black

# 1861-66 Essays-Authors Unknown



73E-A

#### 73E-A. TWO CENTS.

Size of design 21x26 mm. Pencil and water color drawing on thick cardboard; (unique)

bright green



73E-C

#### circa 1863

This series are all woodcuts for typographed printing. Three rows of three each of 73E-C, 74E & 75E, making a plate of nine.

#### 73E-C. TWO CENTS.

Wood-cut impression 21x26 mm.

a. White wove paper;

red scarlet violet black blue green

**b.** Mauve wove paper;

red violet green blue black

c. Yellow wove paper;

red violet green blue black

d. Yellow laid paper;

red green violet blue black

e. Pink laid paper;

red violet green blue black f. Green laid paper;

red green violet blue black

g. Cream laid paper;

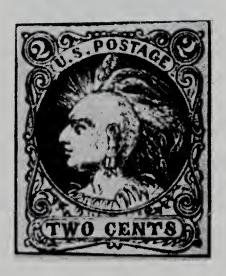
red green blue black violet

h. Pale yellow wove paper;

red green blue

i. Yellow-surfaced cardboard;

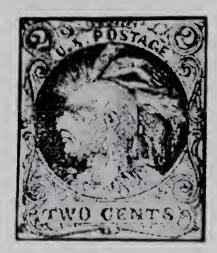
violet



73E-Cj

j. Probably a counterfeit. Lettering is not so tall, feathers over forehead are longer, shading about eyes and on cheek is different, feathers behind head are lighter. On light blue-surfaced yellowish wove paper; (scarce)

black



**73E-Ck** 

- k. A cruder counterfeit with lines on face and poor lettering.
- 1. On yellowish wove paper;

violet-red green

2. On green wove paper;

violet-red

3. On gray wove paper;

red-violet



74E

#### 74E. THREE CENTS.

Wood-cut impression 23x26.5 mm.

a. White wove paper;

red scarlet violet black blue green

b. Mauve wove paper;

violet

c. Yellow wove paper;

red violet green blue black green

d. Yellow laid paper;

red green violet blue black

e. Pink laid paper;

carmine violet green blue black

f. Green laid paper;

carmine green dull violet blue

g. Cream laid paper;

red green blue black violet

h. Pale yellow wove paper;

red green blue

i. Yellow surfaced cardboard;

violet

j. Fawn wove paper;

green



75E

#### 75E. FIVE CENTS.

Wood-cut impression 22.5x25.5 mm.

a. White wove paper;

red scarlet violet black blue green

**b.** Mauve wove paper;

violet

c. Yellow wove paper;

red violet blue green black

#### d. Yellow laid paper;

red

green

violet

blue

black

#### e. Pink laid paper;

red

green

blue

black

#### f. Green laid paper;

red

green

violet

blue

black

#### g. Cream laid paper;

red

green

blue

black

#### h. Pale yellow wove paper;

red

green

blue

#### i. Yellow-surfaced cardboard:

violet



#### 75Ej

Probably a counterfeit. It is 23 mm. wide over scrolls below numerals, vertical tops of 5's are not plumb, letters of UNITED STATES are smaller, hair behind neck is lighter, there are only three lines behind the ear where there are four on the genuine.

# j. On stiff white paper, gummed; (scarce)

dark carmine green yellow-brown



76aE

#### 76aE. TEN CENTS.

Wood-cut impression 21x27 mm.

### a. Die on large proof paper; (scarce)

black

gray-black

carmine

dusky red

brown

green

blue violet

# **b.** White paper, printed in plate of four;

red

violet

brown

black

blue

green

# c. Plate on soft cream card. Printed in plate of four;

black

red

green

blue

red-violet



76aEd

d. Probably a counterfeit. Lettering all smaller, scrolls above X's have

only one interior line, background lines of vignette are wavy, not ruled, shading on face does not extend to profile. On red-surfaced yellowish wove paper; (scarce)

black

## 1867 Experimental Proofs by

## National Bank Note Co.

**Note**—These were listed by Mason though not essays and are temporarily repeated here with additions from the earlier edition until a more complete list of proofs is published.

#### 65TC-A. 1861 THREE CENTS.

Imperforate on wove papers tinted with sensitive inks.

a. On white paper;

black scarlet dark carmine orange brown green blue lilac

**b.** On dull, very faint (near white) paper;

dusky blue-green dim deep blue dim dark blue black (with trial cancellation)

c. On rose lilac paper;

scarlet orange brown green lilac

d. On faint red paper;

dull red dull dark orange-red light orange-red deep red-orange

e. On yellow-brown paper;

scarlet orange brown green lilac f. On faint orange-yellow paper;

deep orange-red dark orange-red dark red-orange deep orange

g. On green paper;

dark carmine scarlet red brown green lilac

h. On dull pale blue-green paper;

dull red dull deep red orange-red dull orange

#### 65TC-B. 1861 THREE CENTS.

Same imperforate on heavily laid papers;

a. On orange paper;

scarlet blue-green

 b. On thick horizontally laid, light orange-yellow paper;

deep orange-red dim blue-green

c. On lilac paper;

scarlet blue-green dull pale blue-green deep orange-red

#### 65TC-C. 1861 THREE CENTS.

Perforated 12, on wove paper tinted with sensitive inks. Gummed;

a. Cn white paper

scarlet brown

b. On orange-yellow thick paper;

dark orange-red dusky blue-green

**c.** On rose paper;

scarlet brown

d. On faint red paper, (transparent);

deep red-orange dim dark orange-red

e. On salmon paper;

scarlet brown f. On dull faint red paper;

deep red-orange

g. On pale yellow-orange paper, thick brown gum;

dull dark orange-red

h. On straw paper;

scarlet brown

i. On faint orange-yellow paper;

dim deep orange-red dim dark red-orange

j. On very faint yellow-orange paper, thick brown gum;

dull dark yellow-orange dull dark orange

k. On dull pale blue-green paper;

dull deep orange-red dull orange

l. On dull light b-blue-green thick
 paper;

deep orange-red

#### 65TC-D. 1861 THREE CENTS.

Perforated 12, on paper tinted with sensitive inks and heavily laid horizontally.

a. On white paper;

scarlet brown

b. On rose paper;

scarlet brown

c. On salmon paper;

scarlet brown

d. On straw paper;

scarlet brown

e. On lilac paper;

brown-red dark red-brown

f. On yellow paper;

red-brown dark brown-red

g. On green paper;

brown-red dark red-brown

#### 65TC-E. 1861 THREE CENTS.

Perforated 12, and printed in water color;

a. brown

#### 65TC-F. 1861 THREE CENTS.

Charles F. Steel Pat. No. 86952 Feb. 16, 1869—Tried during 1869 issue.

1861 3c black printed on tissue paper backed with white wove paper, gummed, perf. 12.

a. On white tissue; (rare)

**b.** Same; black cancelled with black 21 mm. circular cut in 8 pie segments;

black

c. On faint pink tissue; (rare)

black

d. On pink tissue; (rare)

black

e. On pink tissue, pair imperf. vertically between; (very rare)

black

f. On pink tissue trial cancelled with black 21 mm. circle cut in 8 pie segments;

black

#### 85cTC-F. 1867 THREE CENTS.

Same Z grilled 11x14 mm;

a. On white paper;

scarlet

b. On rose paper;

scarlet brown

c. On salmon paper;

scarlet brown

**d.** On straw paper;

scarlet brown brown-red

e. On yellow paper:

black brown-red brown f. On green paper;

green brown-red

#### 85cTC-G. 1867 THREE CENTS.

Perforated 12, Z grilled 11x14 mm. on paper tinted with sensitive inks and heavily laid horizontally.

a. On orange paper;

scarlet brown

b. On green paper;

scarlet

c. On lilac paper;

scarlet

d. On straw paper;

brown-red (Persian) dark red-brown (Indian)

e. On rose paper;

brown-red (Persian) dark red-brown (Indian)

f. On yellow paper;

brown-red dark red-brown

#### 85cTC-H. 1867 THREE CENTS.

Same as 65TC-E Z grilled 11x14 mm.

brown

#### 85eTC5. 1867 TWELVE CENTS.

Imperforate on wove papers tinted with sensitive inks. Z grilled 11x 14 mm.

a. On salmon paper;

black scarlet brown green blue

b. On straw paper;

black scarlet brown green blue

#### 85eTC6. 1867 TWELVE CENTS.

Perforated 12 and Z grilled 11x14 mm. On heavily laid horizontally, gummed;

a. On thin transparent white paper; (not laid)

blue

b. On salmon paper;

black brown green blue

c. On deep orange paper;

black scarlet brown green blue

d. On yellow paper;

black brown

e. On straw paper;

brown green

f. On green paper;

black scarlet brown green blue

g. On lilac paper;

black scarlet brown green blue

#### 85eTC6. 1867 TWELVE CENTS.

On heavi<sup>1--</sup> laid horizontally or vertically.

blue

#### Henry Lowenberg, Decalcomanias.

#### Patented April, 1864.

Proofs of the 1861 stamp issue on the back of goldbeaters' skin gummed on the impression; any attempt to remove leaves the colored design adhering to the envelope and the paper of the stamp comes off plain. Impressions made from plates in use, show the designs reversed. Imperforate. (scarce)

#### 63P5. ONE CENT.

blue

#### 65P5. THREE CENTS.

a. Pale rose imperforate.b. Pale rose perforated 12.

66P5. THREE CENTS.

carmine blue

67P5. FIVE CENTS.

brown

68P5. TEN CENTS.

green

69P5. TWELVE CENTS.

black

70P5. TWENTY-FOUR CENTS.

lilac

71P5. THIRTY CENTS.

a. Orange on clear paper

b. Orange on blue paper

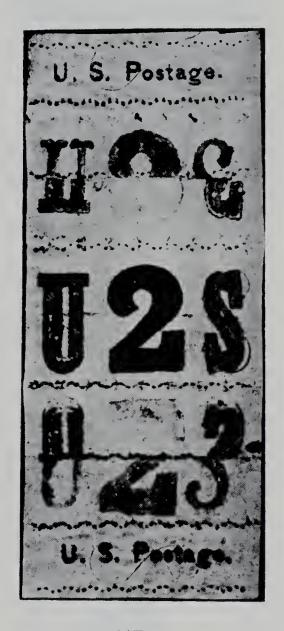
72P5. NINETY CENTS.

dark blue

73P5. TWO CENTS.

black

## 1867 Essays-Authors Unknown



84E-A

#### 84E-A. TWO CENTS.

Similar to 85E-A.
Patented. Type-set size 18x23 mm. folded white paper 18x58 mm. when open, folded and scored four times with horizontal crease at center. Overprinted U 2 S, the letters in bronze beside a punchedout 2 between. The lower ½ gummed below a scored fold so that the top ¼ may be torn off for cancelling; (rare)

dull red-violet



84E-B

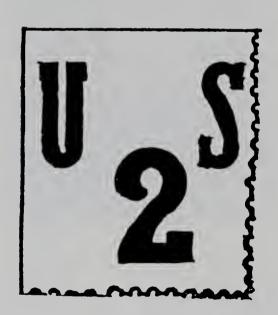
## 84E-B. TWO CENTS.

a. Similar to 84E-A. but larger and not folded. In addition to the 2 being punched out the paper is pierced with S scrolled cuts. U. S. 7.5 mm. high; (rare)

bronze lettering with U.S. in dull black

b. Same but U. S. 10 mm. high;

bronze over violet



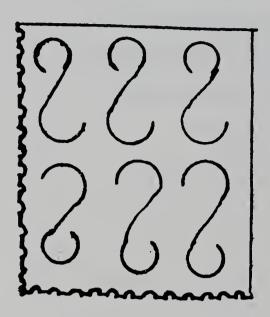
Overprint on face

84E-C

#### 84E-C. TWO CENTS.

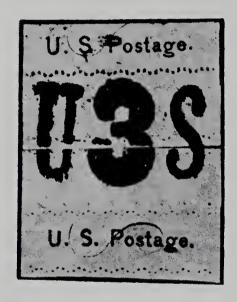
The 2 cents black stamp as issued but pierced with S cuts and overprinted in metallic color; (rare)

gold



Cuts as on back

84E-C



85E-A

#### 85E-A. THREE CENTS.

Same design as 84E-A.

- a. U 3 S in black above and bronze below and on face beneath folds. (rare)
- **b.** Same on green paper, numeral not punched; (rare)

3 in black POSTAGE in blue.

No illustration available at press time. Essay consists of type-set design with numerals, similar to previous 1867 essays described.

#### 85E-B

#### 85E-B. THREE CENTS.

On green paper; (rare)

black

Boxed inscription reads: "3 U.S. 3/ Three Cents/ Void if detached".



85E-C

#### 85E-C. THREE CENTS.

Same design as 84E-Bb. The 3 is punched out. Gummed.

- a. bronze over violet
- b. U. S. in black, remainder in bronze.



85E-D

#### 85E-D. THREE CENTS.

Size of design 20x25 mm. On thick white paper rouletted; (rare)

green with 3 on map in gold

## 1867 Essays by Henry Lowenberg

#### Printed by National Bank Note Co.

Henry Lowenberg Patent, decalcomanias. (Patent used 1866 on PRUSSIA 10sg. & 30sg.)



85E-E

#### **April**, 1864

#### 85E-E. THREE CENTS.

Fugitive ink on sized paper. Water washes it off.

a. Onion skin paper, imperforate, gummed, printed in sheets of 25 on back and shows design in the proper position; (usually reversed to preserve decalcomania)

brown orange-brown deep orange-brown orange green light green blue-green pale green red light red dark red violet-red violet light violet dull pale violet blue dark blue deep blue pale blue dull blue gold gray black carmine

b. Same perforated 12; (scarce)

gray-black gray gray-violet dull violet brown-red

c. Same, onion skin but paper more opaque;

black red-violet dull violet

d. Same on thick transparent paper;

grey black



85E-Ee

 e. White wove paper, showing design reversed; imperforate and gummed;

blue
red
gray
green
brown
orange
green
yellow-green

f. Same on clear white paper imperforate;

orange blue grey dark grey

g. Same on thick wove paper perforated and gummed; printed with a fugitive ink;

carmine
violet-carmine
pale dull red
grey
pale grey
pale dull tan
green

h. Same, strip of three signed Henry Lowenberg (rare);

pale tan

i. White paper, imperforated, chemically prepared, turning blue if wet, showing design reversed;

carmine Prussian-blue orange green black

j. Same but perforated;

carmine scarlet orange blue green brown

k. Same on India paper, imperforate;

violet-brown green blue dark blue

l. India paper (signed D. H. Craig)
 (rare);

red

m. White cardboard, 62x72 mm. showing design reversed and deeply indented;

green

n. Blue wove paper;

red

o. Orange laid paper;

black grey

p. Blue laid paper;

scarlet

White laid paper;

blue

Pink laid paper;

blue

q. Linen cloth; (scarce)

green red blue

r. On glazed white paper;

blue

(To be continued)

# A James Smillie Pictorial Engraving

By BARBARA R. MUELLER

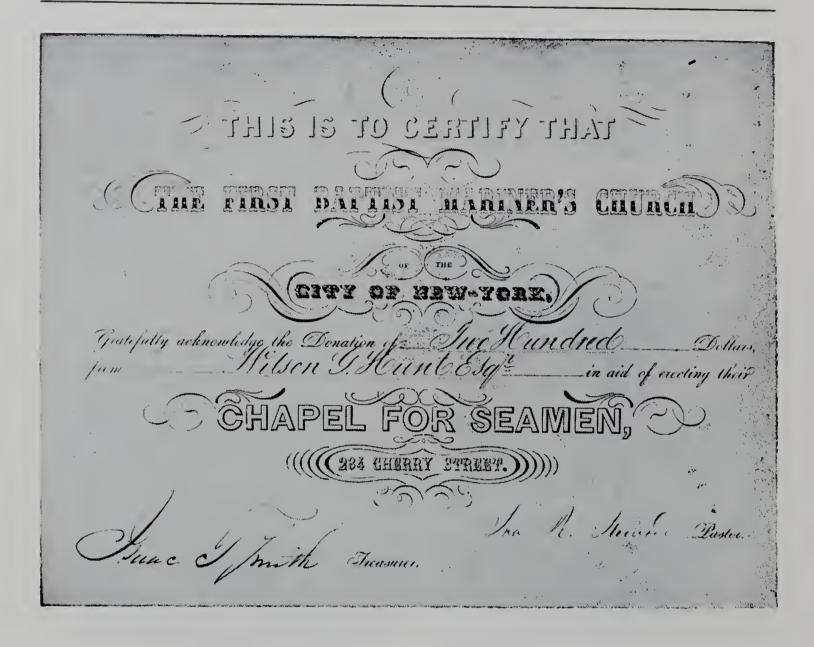


DTH philatelists and numismatists (syngraphists) are connoisseurs of fine engraving and so their purview goes beyond mere stamps and paper money to other types of work done by bank note artists. Thus, while the item illustrated here is religious in origin, it can trace roots back to the famous philatelic-numismatic name of James Smillie.

The original certificate measures  $9 \times 11\frac{1}{2}$  inches and is printed in black on buff paper. It was a sort of elaborate receipt for a donation to the First Baptist Mariner's Church "Chapel for Seamen." Although no date is included, an approximate date can be determined by examining the career of the vignette engraver, James Smillie, and the printer, Smillie & Hinshelwood.

The vignette itself depicts a baptism-by-immersion scene, with a white chapel at left, a group of sailing vessels in the center background before which a convert is being baptized, and a crowd of spectators on the shore line, with two in a rowboat at the front right.

Although the certificate is shown in two sections here because of its size, in the original format the vignette portion is at the top, with the scroll at the bottom. We are indebted to Herman Herst, Jr. for this charming piece of paper Americana.



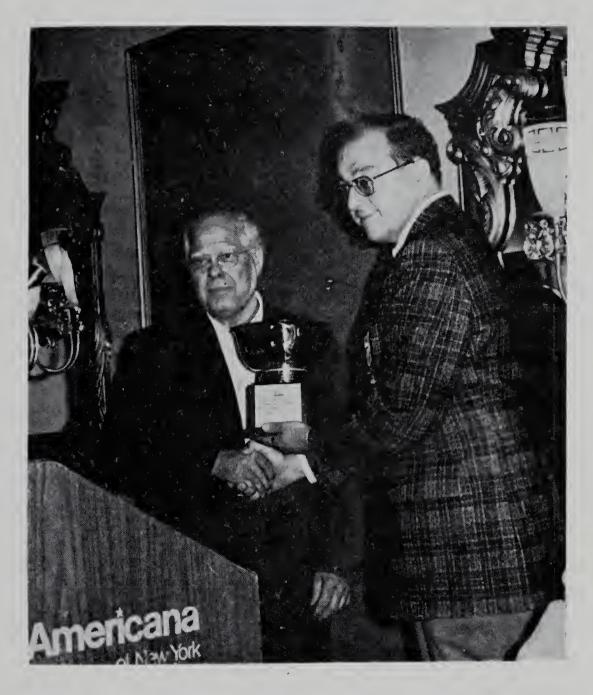
A comprehensive biography and listing of works of James Smillie (1807-85) written by Thomas F. Morris appeared in the early issues of this Journal (Nos. 2, 3, 4, and 5), with an addenda by Dr. Julian Blanchard in No. 41. The Scottish-born Smillie had a long career in the engraving business and sired other famous artists. In philately he is remembered as the engraver of the Declaration of Independence scene on the 24c 1869 pictorial stamp, while in syngraphics he is recognized as the engraver of scores of bank note vignettes as well as the famed "gold coin" back of the California Gold Notes.

However, he was equally prolific in engraving pictorial and landscape scenes of the "Hudson River School" type. In the early 1840s he was in a partnership with his brother-in-law, Robert Hinshelwood, for a few years but continued to execute such engravings after its dissolution well into the 60s. It may well be that Smillie himself also executed the original painting from which he engraved the baptism scene.

The "roof boss" in church architecture—the center of the vaulting ribs—was the subject of elaborate ornamentation by medieval craftsmen. A selection of these depicting Christmas-associated subjects was chosen for Britain's 1974 Christmas stamps. The set of four comprises the first stamp design work by the Peter Hatch Partnership.

## EPS Happenings

As reported in Journal No. 131, Dr. Jackson received the Julian Blanchard Memorial Award of the Society of Paper Money Collectors at the 1976 American Numismatic Association exhibition. Now we are able to show him receiving that trophy from Larry Adams.



Other EPS'ers are urged to compete for this award memorializing a former EPS President. It is given to the best exhibit at an annual ANA convention of proof notes, tie-ins of stamps and paper money, and/or notes with matching vignette proofs and other related material. Notes may be of any kind, period or country.

## Forrest Daniel Writes for Historical Journal

The Summer, 1976 issue of North Dakota History, Journal of the Northern Plains, published by the State Historical Society of North Dakota, contains a long, illustrated study of William A. Rogers by Forrest Daniel, EPS member. Rogers was an artist for Harper's Weekly who executed outstanding wood engravings of the Dakota area in the 1870s and 1880s. Among Forrest's many hobby interests is such 19th century woodcut art. Forrest also wrote "Dismounting the Sioux" for the Summer, 1974 issue of the same publication.



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## Secretary's Report

By David E. McGuire, Membership Secretary Box 189 Route 35, Katonah, NY 10536

#### **Applications Received**

| 1459 | Burns, Ronald A., P. | O. Box | Α, | Shelbyville, | Ind. | 46176 | (U.S. | plate | proofs | on | card) | by |
|------|----------------------|--------|----|--------------|------|-------|-------|-------|--------|----|-------|----|
|      | Jack Molesworth      |        |    |              |      |       | ·     | ·     | •      |    | ĺ     |    |

Bartusek, William C., 1212 Elmwood Rd., Bloomington, Ill. 61701 (U.S. card proofs & "Atlanta" trial color proofs) by David E. McGuire

#### Correction of Name

Strohecker, Richard H., previously listed incorrectly as Stroheckler, Richard H.

| Total Membe | ership      | <br>45 | 3 |
|-------------|-------------|--------|---|
| Non-Member  | Subscribers | <br>3  | 7 |

Letterpress printing made a brief comeback on the 7c stamp issued by Australia on Oct. 9, 1974 for the 150th anniversary of the publication of the first independent newspaper in that country. The design by Ian Dalton, an art student, features William Charles Wentworth, a founder of "The Australian", and a large capital letter "A" in a typeface of the period.

The letterpress process was chosen as it was the method by which the 1824 paper was printed. The last Australian stamps previously printed by letterpress were the 1953 Food Production set.

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